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A

Catalogue

OF

A most Superb and Distinguished Collection of Italian, French, Flemish, and Dutch

PICTURES,

A SELECTION

Formed with peculiar TASTE and JUDGMENT by

JOHN TRUMBULL, ESQ.

During his late RESIDENCE in PARIS,

From some of the most CELEBRATED CABINETS in FRANCE.

CONSISTING OF

The undoubted Works of the following great Masters, in the highest State of Preservation:

RAPHAEL,	SALVATOR ROSA,	BERGHEM,
TITIAN,	MURILLO,	WOUVERMANS,
PORDENONE,	POUSSIN,	GER. DOUW,
BASSAN,	RUBENS,	CH. V. WERFF,
SPAGNOLETTO,	V. DYCK,	REMBRANDT,
GUERCINO,	TENIERS,	VERNET.
GUIDO,		

Which will be Sold by Auction

BY MR. CHRISTIE,

At his Great Room in Pall Mall,

On Friday, February 17th, 1797, and following Day,

AT ONE O'CLOCK.

To be publicly viewed Two Days preceding the Sale.

Catalogues may be had as above, and at the Rainbow Coffee House, Cornhill.

[PRICE ONE SHILLING.]

CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ariſe between Two or more Bidders, the Lot ſo diſputed ſhall be put up again and re-ſold.

II. No Perſon to advance leſs than 1s. Above Five Pounds 2s. 6d. And ſo on in proportion.

III. The Purchaſers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchaſe Money; in Default of which, the Lot or Lots ſo purchaſed, to be immediately put up again, and re-ſold.

IV. The Lots to be abſolutely taken away with all Faults at the Expence of the Purchaſers, within One Day after the Sale.

V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchaſe Money to be abſolutely paid on or before the Delivery.

VI. Upon Failure of complying with the above Conditions, the Money depoſited in Part of Payment ſhall be forfeited; all Lots uncleared within the Time aforeſaid, ſhall be re-ſold by Public or Private Sale; and the Deficiency (if any) attending ſuch Re-ſale, ſhall be made good by the Defaulters at this Sale.

THE Capital and Valuable Collection of Pictures which is here preſented to the Public, is the fruit of a conſiderable reſidence, and the laborious reſearch of a perſon who had the means of acceſs to the very fineſt remaining collections in France; and whoſe judgment enabled him, in a ſingular degree, to avail himſelf of thoſe means of acquiring whatever was eminently fine and valuable in the Arts.

The convulſions with which that country had been diſtracted, preſented a ſcene that too well ſeconded his endeavours to attain his object.—What a confuſion of perſons, and of property!—Poſſeſſors, miſſing, or proſcribed, and their cabinets diſperſed, like the leaves of the Sybil, in every quarter! England has had, perhaps, the greateſt ſhare in gathering up theſe ſcattered Treaſures, and by affording a Sanctuary to the Fine Arts, has conſtituted within herſelf an Emporium of Wealth, incalculable. Some few in the unfortunate Country, whoſe enthuſiaſm for the *virtù* had armed them with greater fortitude, retained their treaſures to the laſt. This was the moment in which the collector, who conſigned theſe pictures, ſtepped in.—The preſſure of calamity had prevailed—And what, but exceſs of this, could have wreſted from them, ſuch ſpecimens as the Raphael, the Guercino, the Pouſſin, and many others, of the different great ſchools; or the Pordenone, which in variety of excellence is an Epitome of them all?

It is the collector of refined taſte, and judgment only, who knows how to direct his reſearches, and in collecting what is fine, ever, at the ſame time, keeps in view the beautiful and the pleaſing. The Preſent Collection juſtifies the Idea that in the ſelecting of it, neither the one, nor the other have been loſt Sight of.—But this might be expected from the Collector's well-known Critical Knowledge, and Perfection in the Art. He has given ample proofs of theſe to the World—nor do we Conceive that it is the Preſent Age alone that will Stamp its admiring Teſtimony upon the recent Inimitable Productions of his Pencil.

It may undoubtedly be deemed one of the moſt capital, and ſuperb collections (for its number) ever conſigned to this country, or exhibited to the view of the Public. As the pictures are all of the very grandeſt, and fineſt claſs, and in the moſt pure, and ſpotleſs ſtate of preſervation, the Public, we doubt not, will know well how to appreciate their excellence. The patient *Connoiſſeur* may paſs on from the turbid brook, but he will not be able to reſiſt the gratification of ſlaking his thirſt for the *virtù*, at the pure fountain. The taſte of the moſt refined and faſtidious collector may here be gratified without ſatiety, and he muſt poſſeſs the virtue, *nil admirari*, in an uncommon degree, who cannot be tempted by the exquiſite rarities with which this capital collection is adorned.

A

CATALOGUE,

&c. &c. &c.

FIRST DAY'S SALE,

FRIDAY, FEBRUARY the 17th, 1797.

Simon di Pesaro	—	1 HEAD *of a saint;* from the collection of M. Joubert
Tilburg —	—	2 *Peasants at the door of an inn*—collection of M. Des Touches
Van Delen —	—	3 *Inside view of a church with figures by Poelenburg;* from the collection of M. Des Touches
Van Romyn —	—	4 *Buildings and cattle;* from the same
[illegible]	—	5 *A boy with a young deer;* from the same
Hobbima	—	6 *Landscape;* from the collection of M. Grandpré
Stella —	—	7 *The Holy Family*
Trevisani	—	8 *Madona and St. Francis;* from the collection of M. Joubert
Called Le Sœur	—	9 *The Magdalen*
Ommegank —	—	10 *Cattle,* finely painted

8	Poelemburg — —	11 *Ruins and figures*, delicately finiſhed
10	Adrian Van de Velde	12 *A ſmall winter ſcene*, charmingly painted; from the collection of M. Des Touches
20	Canaletti — —	13 *A view in Venice*, fine
21	Ditto — — —	14 *Ditto*, ditto
16	Paul Ferg — —	15 *A military ſcene*
18 ½	Ditto — — —	16 *Ditto*, companion. Theſe are two uncommonly fine ſpecimens of Ferg, on copper
26	Wynants — —	17 *A very pleaſing landſcape*, with figures by Lingelbach, finely painted and in the beſt preſervation; from the collection of M. Grandpré
30	J. Ruyſdael — —	18 *A morning ſcene*, the centre of this picture is peculiarly fine; from the collection of M. Grandpré
46	Cuyp — — —	19 *Cows*, an early picture of this favorite maſter; from the collection of M. Des Touches
59	Vandermeulen —	20 *A battle*, one of the capital pictures of this maſter, and in perfect preſervation; from the collection of M. Le Rouge
15	After Nicholo Pouſſin	21 An excellent old copy of one of his fineſt landſcapes— collection of M. Le Rouge
20	D. Teniers — —	22 *A road, with figures, &c.* an agreeable ſmall ſpecimen of this favorite maſter; from the collection of M. Des Touches
10	Weenix — —	23 *Head of a young artiſt*, very finely painted; from the collection of M. Le Rouge
50	Teniers — —	24 *Portrait of a lady* with a negro ſervant, a very fine picture; from the collection of the Duke de Praſlin
40	Rubens — —	25 *Germanicus haranguing his troops*, ſketch; from the collection of M. Des Touches
50	J. Jordaens — —	26 *The Holy Family*, half figures the ſize of life; a very capital picture, equal to Rubens for colouring; from the collection of the Baron D'Eſpagnac
20	Alexander Veroneſe —	27 *Cupid and Pſyche*, on black marble
13 ½	Tintoret — —	28 *A female figure, half length*, ſize of life and finely coloured
38	Paul Veroneſe —	29 *The martyrdom of St Catharine*, a fine picture; from the collection of the Duke de Tallard
30	Alexander Veroneſe	30 *Diana and nymphs* ſurprized bathing by Acteon; from the collection of M. Le Rouge

Sebaſtian Bourdon	—	—	31 *The Baptiſm of Chriſt*, a fine compoſition and in perfect preſervation—collection of M. Donjoux
Titian	—	—	32 *Portrait of a lady*, a fine half-length; from the collection of the Prince Carignan
Paris Bourdonne	—	—	33 *Portrait of a lady*, half-length, fine as Titian, and in perfect preſervation—collection of Prince Carignan
Philip Champagne	—	—	34 *Portrait of the great Colbert*, very finely painted and in perfect preſervation; from the collection of the Baron D'Eſpagnac
Carlo Dolce	—	—	35 *The Magdalen*, a very fine head; from the collections of the Duke de L'Aſſaie and M. Donjoux
Giorgione	—	—	36 *The Holy Family*, a fine ſpecimen and in excellent preſervation—collection of M. Le Rouge
Schidoni	—	—	37 *The Coronation of the Virgin*, ſmall, a fine compoſition of twelve figures, in perfect preſervation, and from the very choice collection of the Duke de Praſlin
Dominico Fetti	—	—	38 *Artemiſia*—collection of M. Donjoux
Louis Carrache	—	—	39 *The Holy Family*, ſmall, a charming little ſpecimen; from the collection of M. Donjoux
Pietro da Cortona	—	—	40 *The Adoration of the ſhepherds*, a beautiful little ſpecimen of the maſter; from the collection of the Baron D'Eſpagnac
Dominichino	—	—	41 *The Virgin and child*, ſmall, a favourite compoſition of this great maſter; in perfect preſervation; from the collection of M. Donjoux
Stella	—	—	42 *Cupid and Pſyche*, ſmall, and ſweetly painted; from the collection of M. Le Rouge
Luca Jordano		—	43 *Fire*, an allegorical compoſition
Ditto	—	—	44 *Water*, ditto
Ditto	—	—	45 *Earth*, ditto
Ditto	—	—	46 *Air*, ditto. Theſe four pictures of the elements are from the choice collection of the Baron D'Eſpagnac, and are juſtly regarded as among the fineſt works of the maſter
Sebaſtian Bourdon		—	47 *The daughters of Jethro*, a very fine compoſition, worthy of N. Pouſſin, in high preſervation; from the collection of the Baron D'Eſpagnac
Salvator Roſa		—	48 *A landſcape*, a fine romantic grand ſcene, and in excellent preſervation; from the collection of M. Le Rouge

66 Spagnoletto — — 49 *St. Jerome and Angel*, a capital picture, the body and head of the ſaint, worthy the pencil of Guido, in fine preſervation; from the collection of M. Donjoux

100 Rembrandt — — 50 *Portrait of a lady*, half length, in his high finiſhed manner, one of his fineſt and moſt extraordinary works; from the collection of M. Donjoux

End of the Firſt Day's Sale.

SECOND DAY'S SALE,

SATURDAY, FEBRUARY the 18th, 1797.

L. Titius	—	—	51 A *High-finiſhed picture* in the ſtile of G. Douw
Hobbima	—	—	52 *A landſcape*
Teniers	—	—	53 *A village dance*
Zuccarelli	—	—	54 *Landſcape*, one of his fine Italian pictures
Domin. Fetti		—	55 *Dives and Lazarus*, a fine picture of the maſter
Weenix	—	—	56 *Dead game*, a finely painted picture in his beſt manner
Vandyke	—	—	57 *The Virgin and child*; one of the favorite compoſitions of this great maſter, and in fine preſervation; from the collections of the Duke de L'Aſſaie and of M. Donjoux
Sebaſtian Bourdon		—	58 *The Burial of Chriſt*, a fine claſſical picture, in perfect preſervation; from the collection of M. De La Regniere
Rubens	—	—	59 *Head of a boy*, } two beautiful ſketches, ſize of life;
Ditto	—	—	60 *Ditto of a girl*, } from the collection of M. Des Touches
Teniers	—	—	61 *Judith with the head of Holofernes*, a very fine ſpecimen of this favorite maſter, in the moſt perfect preſervation; from the collections of M. Collet and M. Des Touches
Ditto	—	—	62 *An exquiſite little landſcape with figures*, in his fineſt manner; from the collection of M. Le Rouge
Ditto	—	—	63 *A beautiful little landſcape*, with gipſies telling the fortune of an old man, of the very firſt claſs of merit; companion to the foregoing
Carl. du Jardin		—	64 *A peaſant on horſeback driving cattle*, an admirable picture of this maſter; the landſcape in the manner of Claude, and little inferior to him

Chev. Van der Werff	—	65 *Children with a bird's neſt*, a very exquiſite little picture of this admired maſter; from the collection of the Duke de Praſlin
Gerard Douw	—	66 One of the fineſt pictures of this great maſter, well known under the name of *The Onion Cutter*; from the collections of the Counteſs La Verrue and Grandpré
Vanderhuyden	—	67 *A landſcape*, with water and boats by William Vandervelde, and figures by Adrian; a curious and very fine ſpecimen of thoſe three admired maſters, and in perfect preſervation; well known in the cabinet of the Duke D'Ozincourt and M. Gagny
Teniers	— —	68 *A ſtable with cows, a milkmaid, boy, &c.* a very capital picture of this admired maſter; from the collection of M. Le Rouge
Wouvermans	—	69 *A return from the chace*; the animals and dead game in this admirable picture cannot be ſurpaſſed; and the whole forms, perhaps, the fineſt ſpecimen of the maſter in England; formerly in the precious collection of the Counteſs La Verrue
Teniers	— —	70 *Gamblers at Trictrac*, an exquiſite picture in perfect preſervation, and no way inferior to the *bonnet rouge* of M. Calonne; formerly in the collection of M. Le Brun
Berghem	— —	71 *A landſcape with figures on horſeback*, a ſcene in the vicinity of Rome; clear, brilliant, in perfect preſervation, and one of the fineſt productions of this very great maſter; from the collection of M. Grandpré
Teniers	— —	72 *A concert with portraits of himſelf and family*, exquiſitely painted in his fineſt manner, and in perfect preſervation
Ditto	— — —	73 *A dance of peaſants*, companion to the above, and of the ſame claſs of merit
John Both	— —	74 *A landſcape*, ſcarcely inferior to Claude Lorrain, and in the higheſt preſervation; from the collection of M. Donjoux
Teniers	— —	75 *A chymiſt in his Elaboratory*; this picture may juſtly be called the fineſt known ſpecimen of the wonderful union of freedom and finiſhing ſo juſtly admired in Teniers; from the collection of M. Le Brun

BASSAN — — 76 THE MAGDALEN AT THE FEAST OF THE PHARISEE, wiping the feet of the Saviour with her hair; in perfect preservation, and one of the finest works existing of the master; from the collection of the Duke de Tallard

Vernet — — 77 *A storm and shipwreck*, the most capital and perfect picture of the master in England

Ditto — — — 78 *A view of the castle and bridge of St. Angelo in Rome, with a fête on the Tiber;* among the great number of spectators are Vernet himself, his Wife and her Father, M. Parker; this picture is almost equally capital as the former, its companion

Salvator Rosa — 79 *A sublime landscape*, in perfect preservation; from the collection of M. Le Rouge

Bronsino — 80 *The Madona, Child and St. Catharine*, a very capital picture of this great master, in high preservation; from the collection of the Baron D'Espagnac, where it was always esteemed to be from the hand of A. Carrache

Nicholo Poussin — 81 *A Holy Family*, a capital and classic composition of this great master, in the highest preservation, well known by the print engraved by Poilly; from the choice collection of M. De La Regniere

Guido — — 82 *Lucretia*, one of the finest specimens of this great master, in his greatest stile, and in perfect preservation; from the collection of M. Le Rouge

Nicholo Poussin — 83 *Christ in the Mount of Olives*, the visionary part of this exquisite little picture is equal to any of the finest works of this great master; and the three Disciples sleeping on the foreground are very grand—it was brought from Italy by M. Joubert, and is now from the collection of M. Le Rouge

Guido — — 84 *The patron saints of Bologna*; in this stile there is but one picture of this great master known in Europe, which can vie in excellence with this precious specimen, that of the Assumption of the Virgin at Bologna; this picture was long in the famous collection of M. Bramkamp in Holland—is now from that of M. Donjoux

Murillo — — 85 *St. John with the Lamb;* the ſentiment of this admirable little picture is equal to the magic of its colouring and execution, and without prejudice to any other, it may fairly be pronounced the *moſt lovely* ſpecimen of this admired maſter in England; it was one of the choiceſt ornaments of the very fine collection of the *Duke de Praſlin*

PORDENONE — 86 DEJANIRA AND THE CENTAUR purſued by Hercules, a moſt capital picture, equal in colour to Titian, and in compoſition worthy of Annibal Carrache; in the beſt preſervation, and from the collection of a late noble Duke, whoſe taſte and judgment were well known

GUERCINO — 87 ANGELICA AND MEDORA; figures the ſize of life; one of the moſt capital pictures known of this great maſter, and in the beſt preſervation; formerly in the ſame collection as the above

BERGHEM — — 88 A LANDSCAPE WITH FIGURES AND CATTLE, one of the fineſt works extant of this great maſter, in which freedom and elegance of execution, and brilliancy of colouring are united, with wonderful grandeur of compoſition. The admirable picture, formerly in the Royal Collection, and now in the National Muſeum of France, is the only one known in Europe of this maſter, which can be held to be ſuperior in any point to this; in dignity of compoſition it is however indiſputably inferior; from the collection of M. Grandpré

RAPHAEL — — 89 THE VIRGIN, CHRIST, AND ST JOHN, known by the name of the *Madona du Corſet Rouge;* an admirable picture of the middle period of this Greateſt of Painters; the drawing and compoſition are worthy of him; the expreſſions of all the heads fine, but that of the Madona ſuperlatively ſo, and the colouring is ſuperior to almoſt any of his works.

This picture was brought from Rome by Cardinal Mazarin, and (notwithſtanding very high prices were offered for it, particularly by the Prince of Condé), was religiouſly preſerved in the family, until the diſtreſſes of the Revolution, in which

M. Primodan, the late poſſeſſor, had his full ſhare, determined him to part with it for a very extravagant ſum.

It was originally painted on wood, which beginning to decay, the painting was transferred upon cloth in 1767, by Hacquin, (as was alſo the Holy Family by the ſame maſter, well known in the Royal Collection). It is in perfect preſervation.

200 Le Brun — — 90 *The battle of Conſtantine and Maxentius*

150 Ditto — — — 91 *The triumph of Conſtantine.* Theſe admirable drawings are the originals from which the fine prints of Audran were engraved; no pictures of theſe ſubjects were ever painted by Le Brun; and the importance of theſe drawings is very much enhanced, by the circumſtance of their being all that exiſts of theſe ſubjects by the hand of the Great Compoſer; they are from the cabinet of M. Le Brun, and until now have never been out of the family.

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